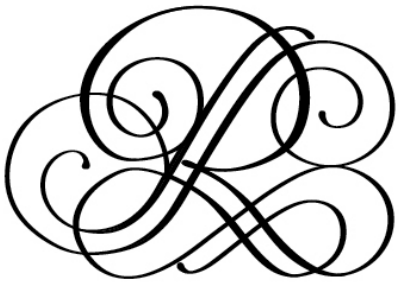
RODGERS®

Three Manual Organs
Masterpiece
and A688 / A698
OWNER'S GUIDE



RODGERS®

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Safety Instructions

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK OR INJURY TO PERSONS

IMPORTANT SAFETY INSTRUCTIONS

WARNING: **WHEN USING THIS INSTRUMENT, ALWAYS FOLLOW BASIC SAFETY PRECAUTIONS, INCLUDING THE FOLLOWING:**

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
14. To reduce the risk of injury, supervise children closely when they are around the instrument.
15. Use of this instrument, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
16. Protect the instrument from dust as much as possible.
17. Connect the instrument to a power source only of the type described in the operating instructions or as marked on the instrument.
18. Turning off the instrument at the main power switch does not ensure that the instrument is completely powered off. To completely power off the instrument, unplug the power cord of the instrument from the power source. The power cord should be readily accessible to allow easy disconnect of the instrument power cord from the power source. Do not pull the cord to unplug. Hold the plug when unplugging from the power source.
19. When setting up with other instruments or peripherals, follow the procedures in accordance with Rodgers' owner's manual.
20. Use only the attached power supply cord. Also, the supplied power cord must not be used with any other device.
21. Speaker wiring must be installed by professional or service personnel.

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Lithium battery warning

Caution: Danger of explosion if lithium battery is incorrectly replaced. Replace only with same or equivalent type.

Manually operated main power switch

Caution: The main power switch does not completely disconnect this equipment from the main power when the switch is in the off position. Remove power cord from main outlet when servicing equipment.

You must GROUND instruments equipped with a TYPE AC, 3 WIRE GROUNDED PLUG.

This apparatus with Class I construction shall be connected only to main socket outlet with a protective earthing connection.

WARNING: EXTERNAL SPEAKER WIRING TO BE INSTALLED ONLY BY PROFESSIONAL OR SERVICE PERSONNEL.

ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR

WARNING	PATENTS
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE	G.B. 1312161 F.R.G. 22 02 658 CANADIAN 951550

CAUTION: TO REDUCE THE RISK OF ELECTRICAL SHOCK:
DO NOT REMOVE COVER OR BACK.
NO USER-SERVICEABLE PARTS INSIDE.
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated “dangerous voltage” with the product’s enclosure that may be of sufficient magnitude to constitute a risk of electrical shock to persons.
The exclamation point within the equilateral triangle is intended to alert the user to the presence of important operating instructions in the literature accompanying the product.

FCC NOTICE

Radio and Television Interference

Rodgers organs use and generate small amounts of radio-frequency (RF) energy. The instrument complies with the limits set for Class B computing devices. FCC Rules, Part 15, Subpart J define the limits for radio and television interference in a residential installation. Follow the installation and the use instruction in the manual, or the instrument could potentially cause interference with some radio or television reception. In the unlikely event this occurs, we encourage the user to try the following corrective measures:

- ✓ Turn the instrument OFF to see if it is the actual source of the interference.
- ✓ Disconnect the peripheral devices and their input/output cables one at a time. If the interference stops, the peripheral device or its I/O cable is the cause.
- ✓ Coil and uncoil the instrument's power cord in different ways.
- ✓ Connect the instrument's power cord to a power outlet on a different circuit.
- ✓ Move the instrument further away from the radio or television receiver.
- ✓ Turn the radio or television receiver until the interference stops.
- ✓ Connect the radio or television receiver to a different power circuit.
- ✓ Reorient or move the receiver antenna further away from the instrument.
- ✓ Consider installing a rooftop antenna with coaxial cable lead-in between the antenna and receiver.
- ✓ Consult the nearest Rodgers dealer for more information if the above corrective measures don't remove the interference.

SAVE THESE INSTRUCTIONS

About the GPL/LGPL Software Used In This Product

This product is using some GNU General Public License (GPL) / GNU Lesser General Public License (LGPL) software. You have the right to acquire, modify and distribute the source code for this GPL/LGPL software.

You can obtain the GPL/LGPL source code used in this product by downloading it from the following website:

http://www.roland.com/support/gpl/

RECYCLING NOTICE

For EU Countries

UK This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

DE Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

FR Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

IT Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici.
Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

ES Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

PT Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

NL Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

DK Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

NO Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katra reģiona. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

GR Бхфь фп уэмвплп дзлюней ьфй уфйт чюсет фзт ЕЕ, фп рспъьн бхфь рсЭрей нб ухллЭгефбй оечщсйуфЬ брь фб пйкйбкЬ брпссЯммбфб, уэмщщнб ме фз нпмпиеуЯб фзт кЬие ресйпчЮт. Фб рспъьнфб рпх цЭспхн бхфь фп уэмвплп ден рсЭрей нб брпссЯрфпнфбй мбжЯ ме фб пйкйбкЬ брпссЯммбфб.

CHINESE NOTIFICATION

For China

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本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

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不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳（壳体）	○	○	○	○	○	○
电子部件（印刷电路板等）	×	○	×	○	○	○
附件（电源线、交流适配器等）	×	○	×	×	○	○

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RODGERS INSTRUMENTS CORPORATION
1300 N.E. 25th Avenue
Hillsboro, Oregon 97124
(503) 648-4181
www.rodgersinstruments.com

RODGERS IN CANADA
5480 Parkwood Way
Richmond, B.C. V6V 2M4
Toll Free (877) 676-5263
www.rodgersinstruments.ca

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INTRODUCTION

Grand, glorious sound is the hallmark of the Rodgers organ. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the Rodgers organ will take you to new musical heights, while sustaining the tradition of quality, craftsmanship and innovation you've come to expect from Rodgers.

Dimensional Sound Modeling® is the 21st century standard in the art of digital organ building. This technology ushers in a new era of choice and control to create authentic pipe organ sound and room acoustics as never before possible. Dimensional Sound Modeling technology takes you from virtual to reality. With unmatched user control over every major facet of the organ, you can create a sound and an acoustical environment modeled to your taste and musical needs.

Rodgers' exclusive Voice Palette™ system allows you to easily access numerous additional sounds. These voices, available as alternate selections behind many stops, greatly expand the tonal resources of the instrument. Each selection can be easily stored in the organ's memory system, allowing you to authentically recreate virtually any musical style or individual performance desired with the push of a button.

With remarkable flexibility, superior sound and the option of adding real pipes at any time, the Rodgers organ is a perfect choice for any home, concert or worship setting. Built entirely in Oregon by dedicated, expert craftsmen, our consoles are meticulously handcrafted of hardwoods and veneers, and are designed to the exacting standards of the American Guild of Organists.

This manual will help with the exploration of the expansive capabilities and the variety of features and functions offered by this instrument. As highly sophisticated as the Rodgers organ is, the features are easy to use and easy to access, creating a most satisfying musical experience for the player and listener alike. To keep abreast of the latest news and other items of interest, visit the Rodgers website at: www.rodgersinstruments.com.

Two operational guides are included with the Rodgers organ:

- **Owner's Guide**

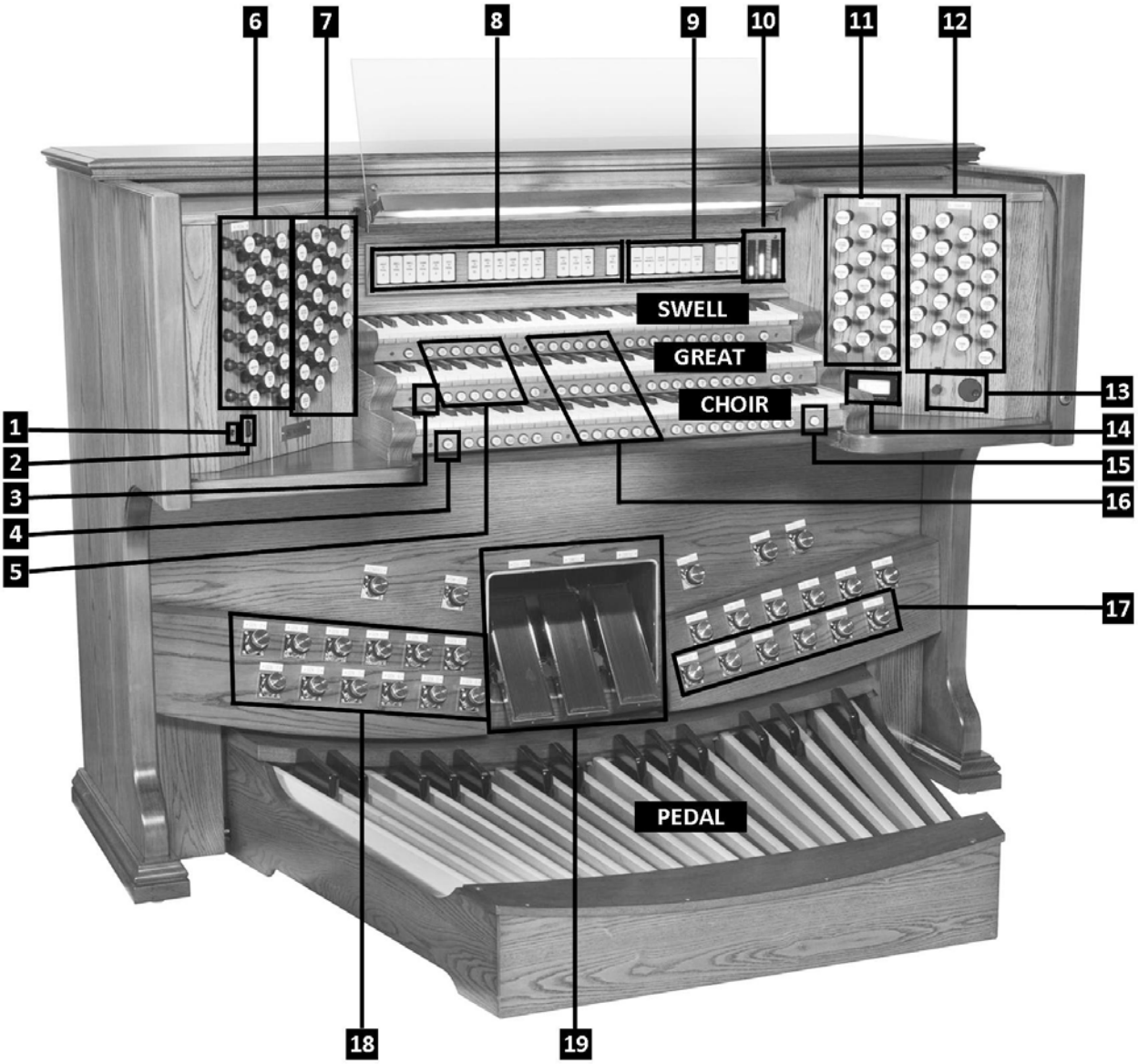
Use this guide to familiarize yourself with the basic operation and functions of the instrument.

- **Advanced Features Reference Guide (referred to in this guide as the AG)**

This guide provides in-depth descriptions and explanations of the many advanced controls and features of the Rodgers organ.

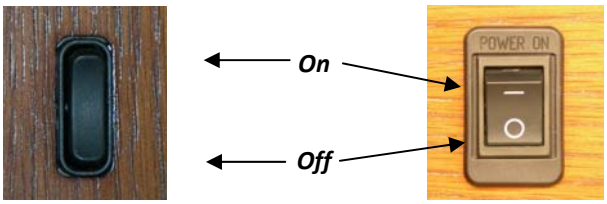
You'll also find helpful hints and additional details in italics like this.

Three-manual console basic overview (may vary depending on model)



1. Headphone jack	11. Great stops
2. Power switch	12. Choir stops
3. QUICK MENU thumb piston	13. Select knob and Alpha Dial
4. SET thumb piston	14. Console display
5. General thumb pistons	15. General cancel thumb piston (engraved “0”)
6. Pedal stops	16. Divisional thumb pistons (Swell, Great, Choir)
7. Swell stops	17. Pedal division toe pistons
8. Couplers	18. General toe pistons
9. Solo stops	19. Expression (volume) shoes and Crescendo shoe: Choir-Great-Pedal | Swell-Solo | Crescendo
10. Expression and Crescendo shoe level indicators	

Turn On/Turn Off



- ***Turning on:***

Depending on model, press and hold the top of the On/Off rocker switch for approximately 2 seconds and release or press the top of the On/Off switch labeled (**—**) until it locks into place. The instrument identification message appears in the display window. The organ then performs a diagnostic test of its systems over the next few seconds. When completed, the display window reads **TRANSPOSER O**. The organ is ready to play.

- ***Turning off:***

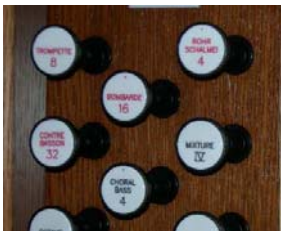
Press and hold the bottom of the On/Off rocker switch for no more than 1-2 seconds and release, or press the bottom of the On/Off switch labeled (**O**) until it locks into place**. Should you need to turn the power on just after you turned it off, *wait about 20 seconds before turning the power on again.***

> *Depending on model, the organ may be equipped with an Automatic Shutdown feature. See the AG.*

Manuals and Pedalboard

The organ has keyboards played by the hands, commonly referred to as **manuals.** Each manual plays an assortment of **stops**, known as a **division**. The keyboard played by the feet is referred to as the **pedalboard**, and stops played by the pedalboard make up the **Pedal division**. Three manual organs contain, in order from bottom to top, the **Choir Manual**, the **Great Manual,** and the **Swell Manual.**

Stops

- ***What is a stop?***

The term **stop** is used to describe a single voice on an organ. Stops are activated by **Rocker Tablets** (tabs) and/or **Drawknobs**. Depending on model, a stop may also be activated by a piston (i.e. chimes). The stop will sound if it is activated and any keys or pedals that control that **division** are pressed.

> *For a description of stops and their character of sound, refer to Appendix A.*

- ***How to turn on/off a stop***

To activate a stop or control, pull the drawknob or press the bottom of the tab, and release. To deactivate a stop or control, push the drawknob or press the top of the tab, and release.

All stops can be cleared quickly by pressing the **General Cancel** piston, (labeled '**0**') located on the right-hand side under the bottom keyboard. Simply press and release this piston to cancel a registration.

> *Many stops have more than one voice to choose from. This is referred to as the Rodgers Voice Palette™. See the AG (Advanced User's Guide)*

- ***Tremulants***

If your organ has no stops on but you turn on a Tremulant and play a key, you will hear nothing. Tremulants create a "wavy" sound to organ stops already turned on. Actually, tremulants change the pitch (sharp and flat), amplitude (volume) and timbre (tone quality). The use of the tremulant adds warmth and expressiveness to solo or small ensemble combinations. It is not common to use tremulants in larger classical ensembles. In some romantic ensembles, tremulants are used judiciously. In some gospel and evangelical musical traditions, tremulants with a wider and deeper excursion are frequently used.

There are two types of tremulant controls. *Divisional* tremulants affect only the stops in their respective division. Divisional tremulants are drawknobs or tabs located among the stops per division, labeled TREMULANT or they may be thumb pistons labeled SW TREM, GT TREM, CH TREM, etc. *General* tremulants affect all divisions. General tremulants usually are thumb pistons labeled FLUTE TREM II, MAIN TREM II, FLUTE TREM ALT, or MAIN TREM ALT.

Couplers

If your organ has no stops on but you turn on a coupler and play a key, you will hear nothing. A **Coupler** is a control which allows stops from a division of the organ to be played on a different manual. For example, by activating the **Swell to Great** coupler, you could play stops in the

Swell division on the Great manual. ("*Swell to Great*" literally means, "connect the *Swell* division *to* the *Great* manual"). Couplers allow you to control a larger portion of the organ from one manual or the pedalboard and are useful in achieving larger or more varied registrations.

- ***Intermanual Couplers***

An **Intermanual Coupler** is a control that allows a division of the organ to be played from a different manual or the pedalboard. They most often function from tabs located above the Swell manual (also called the tab rail).

The pitch designation (16, 8, 4) specifies the pitch at which the division is to be coupled. 8' is *concert pitch* in organ nomenclature; when using an 8' coupler, the division is coupled at its normal pitch.

4' pitch is an octave above 8' pitch. When a 4' coupler is used, the division is coupled an octave higher than normal. This nomenclature is similar to the pitch designation used in organ stops.

8' intermanual couplers are commonly used when building large ensemble registrations, whereas 4' couplers are usually not employed.

4' couplers are often used with celeste stops in more gentle registrations; they effectively increase the number of notes that are sounding and increase the warmth and breadth of the ensemble.

- ***Intramanual Couplers***

Intramanual **couplers** are different from **inter**manual couplers in that they operate within a single organ division. These couplers allow you to play stops of the organ at a different pitch level on the *same* manual where the stop is located. These couplers are often referred to as **Sub Couplers** and **Super Couplers**. For example, by activating the **Swell to Swell 16'** coupler (**Sub**), the stops selected in the Swell division will sound one octave lower than the key played on the Swell manual. An exception is the first octave where the lowest 12 notes will only sound at unison pitch. With the **Swell to Swell 4'** coupler (**Super**) activated, the stops selected in the Swell division will sound one octave higher than the key played on the Swell manual. An exception is the last octave where the highest 12 notes will not play if the selected stop is 2' or shorter.

Another example of intramanual couplers is **UNISON OFF**. The **SWELL UNISON OFF** coupler silences notes at concert or *unison* pitch (hence, the name) on the swell manual. The Choir intramanual coupler is labeled **CHOIR UNISON OFF** and silences notes on the Choir manual.

For example, selecting the **SWELL UNISON OFF** coupler would cause activated stops in the Swell division to be silent even when notes are played on the Swell manual. The Unison Off couplers are useful when you want to couple a division somewhere else without having it sound on its assigned manual (i.e., you want to couple stops in Swell division to the Great but don't want them to play from the Swell manual).

- ***MIDI Couplers***

MIDI and MIDI/ORCH couplers are located under their respective manuals on thumb pistons.

The couplers labeled **MIDI SW A** and **MIDI SW B** for the Swell Manual, **MIDI GT A** and **MIDI GT B** for the Great Manual, **MIDI CH A** and **MIDI CH B** for the Choir manual and **MIDI PED A** and **MIDI PED B** for the pedals allow sounds from an external sound module to be played from different divisions of the organ.

Depending on model, some organs feature as many as 52 **internal** orchestral voices. If the instrument has internal orchestral voices the MIDI couplers will be labeled **MIDI/ORCH SW A** and **MIDI/ORCH SW B** for the Swell Manual, **MIDI/ORCH GT A** and **MIDI/ORCH GT B** for the Great Manual, **MIDI/ORCH CH A** and **MIDI/ORCH CH B** for the Choir manual and **MIDI/ORCH PED A** and **MIDI/ORCH PED B** for the pedals.

To assign internal sounds on instruments with **MIDI/ORCH** pistons:

1. Press and hold the **SET** piston, located on the left-hand side under the Choir manual. While holding **SET** press the **MIDI/ORCH** piston to where the sound is to be assigned (**MIDI/ORCH SW A**, **MIDI/ORCH GT A**, etc.) and release both pistons. The selected MIDI piston will light.
2. In the display, the word "Tones" will be highlighted.

3. Press **QUICK MENU**.
4. Turn the Alpha Dial to select the desired sound.

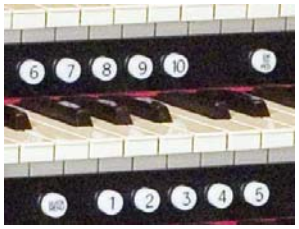
5. Press **STOP** to exit this mode. The selected sound is now stored on the selected **MIDI/ORCH** piston.
6. This instrument will remember the selected sounds the next time the organ is turned on ***ONLY*** if you save your **MIDI/ORCH** sounds into a general or divisional combination piston.

For assigning sounds from an external sound module see the AG (Advanced User's Guide).

Pistons

Pistons are the "buttons" on the organ. These pistons are located beneath the manuals of the organ or adjacent to the expression shoes. Pressing a piston will cause its stored registration to be recalled instantly. Each of the available pistons in the Rodgers combination action can be easily changed to suit your particular needs and tastes. The Rodgers organ has two different types of combination action pistons, **general** and **divisional** pistons.

- ***General Pistons***



General pistons affect the entire organ. Up to 12 General pistons are available, depending on model. They are located on thumb pistons under the left-hand side of the Great and Swell manuals. In addition, they are duplicated on **toe pistons** adjacent to the expression shoes. To recall a registration stored on a general piston, you could press either the corresponding thumb piston or toe piston; in other words, to select general piston 3, you could either press thumb piston 3 under the Swell manual or toe piston 3. The duplication of pistons allows you to use either your hand or foot to recall the same registration, depending on what is most convenient.

- ***Divisional Pistons***

Divisional pistons affect a single division. There are up to six divisional pistons for the Great, Swell and Choir; these pistons are either numbered from one to as many as six or one to five with the sixth labeled **O** for the divisional cancel depending on model. These pistons are located under the corresponding manual. For example, Great divisional pistons are located underneath the Great manual near the middle of the keyboard. Swell divisional pistons are below the Swell manual, and Choir divisional pistons are located under the Choir manual.

Some Rodgers models feature Pedal divisional pistons. They are located on the toe pistons to the right of the expression shoes or under the Choir manual to the far left.

- ***How to Set a Piston***

The Rodgers organ is equipped with factory registrations, each of which can be used for a wide variety of musical effects. However, the contents of any piston can be easily changed to suit your particular needs. To set a new registration on a piston:

1. Select the desired stops, couplers and/or MIDI settings.

2. Press and hold the **SET** piston. While continuing to hold SET, press the piston (General or Divisional) to be programmed.
3. Release both pistons. The new registration is now stored.

A memory level must be unlocked before a piston can be changed. *See page 23.*

- ***General and Divisional Cancel***

When **TRANSPOSER** is displayed in the window, ALL stops, couplers and MIDI settings can be cleared by pressing the **General Cancel** piston, (**O**) located under the Choir manual at the right-hand side of the keyboard. Depending on model, stops can be cleared in a particular division by pressing a **Divisional Cancel** piston (**O**) located to the right of the #5 divisional combination action pistons.

- ***Memory Levels***

Rodgers advanced combination action system has up to 100 memory levels depending on model. This effectively multiplies the number of available combination pistons by up to 100. Combinations stored one memory level don't affect those stored on other memory levels; each of the memories is independent.

Many organists keep regularly used registrations, such as those used for hymns, on one memory and use other memory levels for preludes, postludes and choral accompaniments, which may change week to week.*****

**Note: A variety of useful registrations have already been stored when the organ arrives from the factory.*

Memory Levels can be selected by pressing the corresponding piston **M1**, **M2**, **M3**, etc. or the pistons labeled **M+**, **M-**, or **MEM UP**, **MEM DOWN**, depending on model. When a memory level is selected, the memory level appears in the display window.

To select a memory level:

Press the corresponding memory piston (**M1**, **M2**, **M3**, etc.) or press the **M- or M+** (or **MEM DOWN**, **MEM UP**) piston until the desired level (0 thru 99 depending on model) is displayed in the window. **M1** is automatically selected when the organ is turned on.

With Rodgers USB data port, unlimited memory levels are available. See the AG (Advanced User's Guide)

Additional piston functions that may be present on your organ (depending on model)

- ***All Swells (or ALL EXPR SW)***

There are times when it is desirable to use a single expression shoe to control all divisions under expression. When the **ALL SWELLS (or ALL EXPR SW)** piston is lit, the Choir, Swell and Solo

divisions are all assigned to the Swell expression shoe, allowing you to easily control the volume of every enclosed division.

> *If **ALL SWELLS**, **GT-PD ENCL** and **FEST TR ENCL** (**FFF REEDS ENCL**) are all activated, the entire organ is enclosed and can be expressed by the Swell expression shoe.*

- ***Great/Pedal Enclosed***

On some Rodgers organs the Great and Pedal divisions are **unenclosed**; that is, their volume is unaffected by movements of the expression shoes. This allows the organist to change the volume of the Choir, Swell and Solo divisions while the volume of Great and Pedal divisions' remains constant. There are times, however, when it is desirable to have the Great and Pedal divisions "under expression", that is, affected by movement of the expression shoes. When activated, the **GT PED ENCL** piston is lit, and the Great and Pedal divisions change to **enclosed;** that is, their volume is now controlled by the Choir expression shoe.

- ***Great/Pedal Unenclosed***

Other Rodgers models feature Great and Pedal divisions that are **enclosed**; that is, their volume is affected by movements of the expression shoes. This allows the organist to change the volume of the Choir, Swell and Solo divisions as well as the volume of the Great and Pedal divisions'.

There are times, however, when it is desirable to have the Great and Pedal divisions **unenclosed**; that is, not affected by movement of the expression shoes. When activated, the **GT PED UNENCL** piston is lit, the Great and Pedal divisions change to **unenclosed** and their volume is no longer controlled by the Choir expression shoe.

- ***Festival Trumpet Enclosed (FFF Reeds Enclosed)***

The **Festival Trumpet 8'** and solo reeds (FFF) are normally unenclosed; that is, not affected by the expression shoes. However, when the **FEST TR ENCL** (may be labeled **FFF REEDS ENCL**) piston or tab is activated, the **Festival Trumpet 8'** and the other FFF reeds stop are enclosed and will be expressed by the appropriate divisional shoe.

- ***Solo to Choir Expression***

Normally, the Solo division expresses with the Swell; when the Swell expression shoe is moved, both the Swell and Solo divisions change in volume. By activating the **SOLO EXPR CH** piston, the Solo division will express from the Choir expression shoe, rather than the Swell expression shoe. This feature gives you the ability to control the volume of the Swell and Solo divisions independently.

- ***Tutti (or Full Organ)***

There are times when a full organ registration is needed immediately. A **Tutti (or Full Organ)** control allows you to engage full organ quickly without canceling your set registration. Some models will have a **TUTTI I** and a **TUTTI II**. Activate the control by pressing the **TUTTI I** or **TUTTI II** thumb piston or toe stud; press again to turn off Tutti and return to the current registration.

When Tutti is activated, the Tutti indicator located directly above the Crescendo indicator is lit. Pressing **General Cancel** will also cancel Tutti. **TUTTI** comes programmed from the Rodgers factory.

Tutti can be reprogrammed, if desired. See the AG (Advanced User's Guide)

- ***Melody Couplers (MEL SW, MEL CH, MEL SO)***

One of the most popular organ registrations utilizes a melody voice on one manual and accompaniment on another manual. Sometimes, however, it is difficult to separate the hands on two manuals. For this reason, the Rodgers **Melody coupler** was devised.

When a Melody coupler is activated, the highest note played on the Great manual uses a registration from another manual. This allows you to have both an accompaniment and solo registration, even though you're playing on one manual. These couplers are located on thumb pistons under the Great manual, and are labeled **MEL SW** and **MEL CH**. These pistons light when activated.

When the Melody from Swell is activated (**MEL SW** is lit), any selected stop or MIDI voice in the *Swell* division sounds from the highest key being played on the Great manual. When Melody from Choir is activated (**MEL CH** is lit), any selected stop or MIDI voice in the *Choir* division sounds from the highest key being played on the Great manual.

Melody couplers should be used when the corresponding intermanual coupler is not engaged. For example, when Melody from Swell is activated, the Swell to Great couplers should not be used to achieve the proper "Melody" affect. Likewise, when Melody from Choir is engaged, the Choir to Great couplers should not be used.

In its default setting, the Melody Coupler operates when the top note (the *melody* note) is between keys 25 and 61 on the Great manual. However, the lower end of its range is programmable and may be extended down to key 13 or up to key 49. See AG (Advanced User's Guide).

Melody Couplers can be set only in General combination pistons.

- ***Bass Coupler (BASS)***

The **Bass coupler** is much like the Melody coupler described above, except that it adds the Pedal registration to the lowest note played on the Great manual. This allows you to easily add a Pedal part to anything played on the Great manual.

The **BASS** coupler is located on a thumb piston beneath the Great manual. When activated, the piston lights, and any selected registration in the Pedal division will sound from the lowest key being played on the Great manual. This provides a pedal bass sound without actually playing the pedalboard. In the default setting, the Bass Coupler affects keys 1 through 24 of the Great

manual, but its range can extend up to key 32 (top of the pedalboard range). See AG (Advanced User's Guide).

The Bass Coupler can be set only in General combination pistons.

- ***Zimbelstern***

Depending on model, the organ may have a digital Zimbelstern (translated "bell star"). This percussive device is most often used in bright music of the Baroque period. The Zimbelstern is activated by a lighted reversible piston ("**ZIMBEL**"). Press the piston to activate the Zimbelstern; press it again to turn it off. The digital Zimbelstern's rate and random settings can be adjusted to suit your particular needs. See AG (Advanced User's Guide).

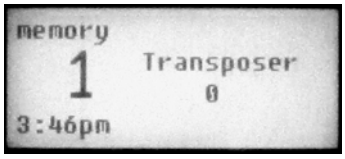
- ***Alternate Crescendo***

All Rodgers organs are equipped with a **Standard Crescendo** that is classical in nature. Depending on model, an **Alternate Crescendo** may also be available.

The Standard Crescendo is active when the organ is first turned on, and anytime the **ALT CRESC** piston is unlit. Pressing the **ALT CRESC** reversible piston engages the Alternate Crescendo.

The Standard and Alternate Crescendo can each be user-reprogrammed to use a different sequence of stops. See the AG (Advanced User's Guide)

Console Displays, Indicators, and Menus



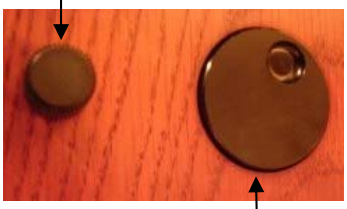
Masterpiece Organ series display

Allegiant Organ series display

The Rodgers organ is equipped with an informative display for many of the console functions described in this section. The Console Display normally indicates the active memory level, the current time and the Transposer setting, however, it can also display Voice Palette selections or various menus to adjust parameters and preferences including MIDI settings, Dimensional Sound Modeling parameters, Tremulant rate and depth, and many others.

Two controls are used to select and modify the features found in the Console Display. The smaller knob is the **Select** knob; it is used to select the menu item to be changed. The larger dial is called the **Alpha** Dial; it is used to change the settings in a selected menu. Most of the features that can be modified in the Console display will follow this pattern:

Select Knob **–** (the smaller knob) selects (highlights) a menu item



Alpha Dial **–** (the larger dial) changes the selected item's value

Depending on model, the **Select** knob and **Alpha** Dial may be configured as:

⚐ *For a comprehensive list of menu items, refer to Appendix B.*

Changing the Time (Console Clock)

Normally the console clock will not need adjusting; the clock should automatically adjust to Standard Time or Daylight Savings Time. However, sometimes the clock time may drift a few minutes due to certain circumstances.

To adjust the time:

1. Press and release the **QUICK MENU** piston
2. Turn the Select Knob clockwise until **Console** appears in the display
3. Press and release the **QUICK MENU** piston
4. Turn the Select Knob clockwise until **Set Clock** appears in the display
5. Press and release the **QUICK MENU** piston
6. The value for **hour** is highlighted. Rotate the Alpha Dial to change it.
7. Rotate the Select knob to highlight the value for **minutes, seconds, am/pm, year, month,** or **day.** Rotate the Alpha Dial to change each value.
8. Press and hold SET, then press 0 (Cancel) to save it to the organ.
9. Repeatedly press 0 (Cancel) to exit the menu so Transposer 0 is displayed.

Locking a Combination Memory

When shipped from the Rodgers factory, all memory levels are unlocked so that pistons can be easily changed. If desired, each memory level can be locked individually so that it cannot be changed.

On instruments with combination action pistons **M1**, **M2**, etc., any memory level can be locked using the following procedure:

1. Press and hold the memory piston (**M1**, **M2**, **M3**, etc.) corresponding to the memory level you want to lock until the memory bank screen appears. **Internal** or **Memory Card** and **(#) Unlocked** or **(#) Locked** appears in the display.
2. If **(#) Unlocked** appears, go to step 3. If **(#) Locked** appears, the memory level is already locked.
3. Turn the **Select** knob to highlight **Unlocked**.
4. Rotate the **Alpha** Dial to select **Locked**. The memory is now locked and that memory level cannot be changed.

On instruments with the **M+** and **M-** pistons, memory level may be locked using the one of the following procedures:

1. Use **M+** or **M-** pistons to select the memory level to be locked.
2. Press and hold **SET** then press and release **M+**.
3. Turn the **Select** knob to highlight **Unlocked**.
4. Rotate the **Alpha** Dial to highlight **Locked**.

OR, depending on model

1. Use **M+** or **M-** pistons to select the memory level to be locked.
2. Press the **QUICK MENU** piston. Use the **Select** knob next to the display to scroll down until **Console** appears in the display.
3. Press the **QUICK MENU** piston. Use the **Select** knob to scroll down until **MemoryLevel Lock** appears in the display.
4. Press the **QUICK MENU** piston.
5. Turn the **Alpha** Dial until **Locked** appears in the display.
6. Press the **STOP** piston (located under the Choir manual to the right) three times to exit this mode.

Unlocking a Combination Memory

● <u>On instruments with memory level pistons **M1**, **M2**</u>, etc., any memory level can be locked using the following procedure:

1. Press and hold the memory piston (**M1**, **M2**, **M3**, etc.) corresponding to the memory level you want to lock until the Memory Bank screen appears. **Internal** or **Memory Card** and **(#) Unlocked** or **(#) Locked** appears in the display.
2. If **(#) Locked** appears, go to step 3. If **(#) Unlocked** appears, the memory level is already unlocked.
3. Turn the **Select** knob to highlight **Locked**.
4. Rotate the **Alpha** Dial to select **Unlocked**. The memory is now unlocked and that piston can be changed.

● <u>On instruments with the **M+** and **M-** pistons</u>, memory level may be unlocked using the one of the following procedures:

1. Use **M+** or **M-** pistons to select the memory level to be unlocked.
2. Press and hold **SET** then press and release **M+**.
3. Turn the **Select** knob to highlight **Locked**.
4. Rotate the **Alpha** Dial to highlight **Unlocked**.

OR, depending on model:

1. Use **M+** or **M-** pistons to select the memory level to be locked.
2. Press and release the **QUICK MENU** piston. Use the **Select** knob next to the display to scroll down until **Console** appears in the display.
3. Press the **QUICK MENU** piston. Use the **Select** knob to scroll down until **MemoryLevel Lock** appears in the display.
4. Press the **QUICK MENU** piston.
5. Turn the **Alpha** Dial until **Unlocked** appears in the display.
6. Press the **STOP** piston (located under the Choir manual to the right) three times to exit this mode.

Restoring Factory Combination Settings

If the original factory settings have been overwritten or erased, and you would like to restore them, use the following procedure:

1. Press and hold the memory piston to be restored (M1, M2, or M3) until the Memory Bank screen appears. The display shows **Memory Bank** and **Unlocked** or **Locked** (if locked, see the unlocking procedure in the previous section).
2. Turn the **Select** knob until **Restore Factory** appears in the display.
3. Press and release **SET**.
4. Turn the **Select** knob highlight **No**.
5. Rotate the **Alpha** Dial to highlight **Yes**.
6. Press and release **SET**.
7. Press and hold **Cancel** (**O**) until **Transposer O** appears in the display.
8. Power the instrument off and on. The selected memory has been restored to factory defaults.

To restore the default setting using the **M+** and **M-**, use one of the following procedures:

1. Use **M+** or **M-** pistons to select the memory level to be unlocked.
2. Press and hold **SET** and press **M+**. The display shows **Memory Bank** and **Unlocked** or **Locked** (if locked, see the unlocking procedure in the previous section).
3. Turn the **Select** knob until **Restore Factory** appears in the display.
4. Press and release **SET**.
5. Turn the **Select** knob highlight **No**.
6. Rotate the **Alpha** Dial to highlight **Yes**.
7. Press and release **SET**.
8. Press and hold **Cancel** (**O**) until **Transposer O** appears in the display.
9. Power the instrument off and on.

The selected memory has been restored to factory defaults.

OR, depending on model

1. Press and hold **SET** and press **M+**. The display shows **Locked** or **Unlocked**.
2. Select **Unlocked**.
3. Press and hold **SET** and press **M+** again for several seconds until the display reads **Press Set + 0 to load factory default**. **Factory defaults loaded** will appear in the display.

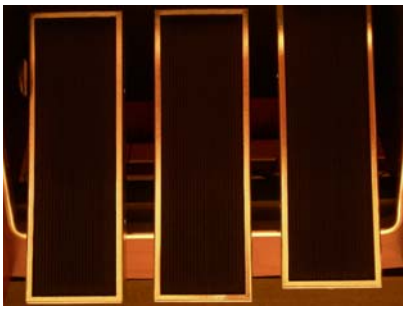
The memory has been returned to factory defaults.

- *Each memory must be individually restored, by performing the above procedure.*

Reversibles

Rodgers organs are equipped with a number of **reversible** controls, so named because pressing them once will activate the function, pressing them again will deactivate the function. These reversibles, located on thumb and toe pistons, are especially useful in a performance when you want to quickly activate or remove a single coupler, stop or other setting. Press the thumb or toe piston to turn on, and press again to turn off. All reversible thumb pistons light when activated.

Expression Shoes and Controls



Rodgers three manual organs have two **Expression Shoes** and a **Crescendo Shoe** that are used to control the volume and registration of the organ. The left shoe normally controls the volume of the Choir division and the middle shoe controls the volume of the Swell and Solo divisions.

When the expression shoe is pressed forward, the volume of the division is increased. When the shoe is drawn back, the volume of the division decreases. The positions of the two expression shoes are displayed on two expression indicators, located on the right-hand side of the coupler rail or on the display.

Crescendo Shoe and Controls

The slightly raised shoe on the right is the Crescendo shoe. This shoe gradually adds a predetermined selection of stops as it is pressed forward. It does not affect the stops already in use on the organ but merely adds to them as the Crescendo is activated. Closing the Crescendo shoe subtracts the stops in reverse order. Stops added by the Crescendo shoe do not indicate they are activated. A Crescendo indicator, which shows the position of the Crescendo shoe, is located on the right-hand side of the coupler rail next to the two expression indicators or in the display.

Transposer

The Transposer allows you to change the key of music played. Commonly, this is used to accommodate a soloist or instrumentalist who prefers accompaniment in a different key than what is written or to easily raise or lower the pitch of a hymn. The Transposer position is normally shown in the Console Display. If another screen appears in the display (i.e., while

programming a specific parameter), you can easily return to the Transposer by pressing the **General Cancel** (**O**) or **STOP** thumb piston until **TRANSPOSER** appears in the display.
Turning the Select knob while **TRANSPOSER 0** is displayed lowers or raises the pitch of the organ. Rotating the Select knob clockwise raises the pitch of the organ by semitones; rotating counter-clockwise lowers the pitch by semitones. Pressing General Cancel returns the Transposer to O, (no transposition).

Tremulants

Tremulants create a change in pitch (sharp and flat), amplitude (volume) and timbre (tone quality). The use of the tremulant adds warmth and expressiveness to solo or small ensemble combinations. It is not common to use tremulants in larger classical ensembles. In some romantic ensembles, tremulants are used judiciously. In some gospel and evangelical musical traditions, tremulants with a wider and deeper excursion are frequently used.

There are two types of tremulant controls available on Rodgers organs, *divisional* tremulants that affect only the stops in their respective division and *general* tremulants that affect all divisions.
If there is a Solo division on the organ, up to four divisional tremulants may used. One each for the Great, Swell, Choir and Solo; the first three are controlled by a tab or drawknob within each division, while the Solo tremulant, if applicable, is located on a thumb piston.

Some models also feature up to two additional general tremulants, Main Tremulant II and Flute Tremulant II. They will be located on thumb pistons labeled **MAIN TREM II** and **FLUTE TREM II**. Both of these tremulants find their best use in gospel, theatre and evangelical music; the Main tremulant affects Principal, String and Reed voices whereas the Flute tremulant affects Flute voices. Divisional tremulants can be stored with registrations in both general and corresponding divisional pistons; general tremulants can only be stored on general pistons.

> *Each tremulant can be modified easily to suit your tastes and needs. See the AG (Advanced User's Guide)*

APPENDIX A – A DESCRIPTION OF STOPS

- ***Organ stops are grouped into four main families: Principals, Flutes, Strings and Reeds.***

o The **Principal** family is the group of stops which are unique to the organ, they aren't imitative of other instruments. Principals are often referred to as the "backbone" of the organ and play a strong role in hymn accompaniments and as the foundation of many chorus registrations. Examples of stops belonging to the Principal family are:

Gravissima	Octave	Fourniture	Fugara
Principal	Super Octave	Mixtur, Mixture	Tenth
Diapason	Fifteenth	Cymbale, Zimbel	Harmonics
Open Diapason	Choral Bass	Scharf, Scharff	Major Bass
Montre	Quint, Quinte	Rauschquint	Contrebass
Praestant	Sesquialtera	Plein Jeu	Open Wood
Prinzipal	Terz	Seventeenth	Oktav
Geigen	Nasat, Nazat	Twenty-Second	Doublette

o The **Flute** family consists of stops which are generally imitative of orchestral flutes and recorders. This is an extremely diverse group of stops which function in a myriad of ways, from acting as a solo color to serving as the basis of ensemble registrations, either by themselves or in combination with other stops. Examples of stops belonging to the Flute family are:

Bourdon	Bourdon Doux	Flauto Traverso	Koppelflöte
Flute	Chimney Flute	Clarabella	Larigot
Spitzflöte	Rohrflöte	Waldflöte	Fife
Doppelflöte	Cor de Nuit	Hohlflöte	Piccolo
Flûte Harmonique	Concert Flute	Spillflöte	Tibia
Stopped Diapason	Cornet	Nachthorn	Lieblich Gedeckt
Holzgedeckt	Nazard	Orchestral Flute	Quintade, Quintaton
Gedeckt, Gedackt	Tierce	Concert Flute	Subbass

o **String** stops do exactly what you would imagine — they imitate the sound of orchestral strings. These ranks are smaller in scale than most other ranks and usually have a lot of upper harmonics and a "clean" or "silvery" timbre. This characteristic makes them well suited to accompaniment and softer ensembles. String stops include:

Gamba, Gambe	Dulcet, Dulcett	Viola Pomposa	Erzahler
Viole, Viola, Viol	Vox Celeste	Violincello	Gemshorn
Violone	Salicional	Muted Viols	Dulciana

o Members of the **Reed** family are also very diverse and are used for everything from solo colors to the fiery crown in a full organ registration. These stops are often imitative of orchestral reeds and brass. Examples of reed stops are:

Basset Horn	Festival Trumpet	Musette	Regal
Basson	Chamade	Clarinet	Chalumeau
Bombarde	Trumpet	Oboe	Tromba

Clairon, Clarion	Tuba	Hautbois	Trombone
Cornopean	French Horn	Posaune	Trompette
Cremona, Cromorne	Kinura	Post Horn	Krummhorn
English Horn	Vox Humana	Rankett	Schalmei
Fagot, Fagotto	Voix Humaine	Rohrschalmei	Zink

- ***Other Families of Stops***
  - ***Percussion***

    The **Percussion** family includes voices such as the **Chimes, Handbells, Harp, Celesta** and **Harpsichord**. These stops have a percussive attack and gradually grow softer as you hold the note. The **Zimbelstern** is also a member of the Percussion family.

  - ***Orchestral***

    Examples of Orchestral voices include the **Strings**, **Slow Strings, Orchestral Oboe** and **Brass Ensemble.**

  - ***Choral***

    Examples of Choral voices include the **Soprano Ah, SATB Ah, SATB Oo, Boychoir,** and **Amens/Alleluias.**

- ***The number on the stop shows its pitch.***

The stops and couplers on the organ each have a pitch designation listed in feet (8', 4', 16', etc.). **8'** refers to *concert pitch*; a key played on an 8' stop will have an identical pitch as the same key played on a piano. **16'** represents an octave *below* concert pitch; a key played on a 16' stop will sound an octave below an 8' stop. This system of designating pitches represents the approximate length of open organ pipes; the largest pipe in an 8' rank is approximately eight feet long; the largest pipe in a 16' rank is about sixteen feet long. Other footages and their relationship to concert pitch are listed in the table below:

Pitch	***Relationship to concert pitch***
32'	two octaves below
16'	one octave below
8'	equal to concert pitch (also known as 'Unison')
4'	one octave above
2'	two octaves above
1'	three octaves above

- ***Fraction? It's a "Mutation" stop.***

Mutation stops have fractions in their pitch designations. This means that their pitch falls somewhere other than on the octave. (Refer to the table below).

Mutation	*Common name*	*Relationship to concert pitch*
2-2/3’	Nazard	one octave and a fifth above
1-3/5’	Tierce	two octaves and a third above
1-1/3’	Larigot	two octaves and a fifth above

Mutations are most commonly from the flute family and are often used with other flute stops in registrations or ensembles for early organ music. Because mutations often appear in divisions with a number of other flute stops, a great diversity of solo color can be achieved by using various combinations of stops. See the following table for common solo registrations utilizing mutations.

Common Registrations for a Solo Melody Using Flute Stops and Mutation Stops
Flutes 8’ + 4’ + 2-2/3’ + 2’ + 1-3/5’
Flutes 8’ + 2-2/3’ + 1-3/5’
Flutes 8’ + 4’ + 2-2/3’
Flutes 8’ + 4’ + 2-2/3’
Flutes 8’ + 4’ + 2-2/3’ + 2’
Flutes 8’ + 4’ + 1-1/3’

Larger organs may have one or two mutation stops from the principal family. In most cases, these ranks are used to add color to the principal chorus.

- ***Roman Numeral? It’s a “Mixture” stop.***

Mixture stops are easily identified because of a Roman numeral. Mixtures consist of multiple Principal ranks; the Roman numeral following the name denotes the number of ranks contained in the mixture. For example, a *Mixture IV* stop contains four ranks of Principal pipes. (A “rank” is a distinct set of pipes. Most stops consist of one rank of 61 pipes = one pipe per keyboard note. A four-rank mixture would have 4 pipes playing on each note.) Common mixture stop names include:

Mixtur, Mixture	Cymbale	Chorus Mixture	Grand Fourniture
Fourniture	Zimbel	Grave Mixture	Harmonics
Plein Jeu	Scharf, Scharff	Rauschquint	Acuta

- ***Céleste stops***

Célestes are unique among organ stops in that they are intentionally tuned sharp or flat in relation to the rest of the instrument, thereby producing an undulating (or “wavy”) effect. Célestes are paired with a partner stop (often called a “unison”) which is similar in color to the céleste stop but is in tune with the balance of the organ. When the unison and céleste are drawn together, the tuning discrepancy between the two stops creates a beautiful undulating quality suitable for lush, romantic textures. Célestes are either from the string or flute family, with the latter usually being the quieter of the two. Some Céleste stops have a “II” (Roman

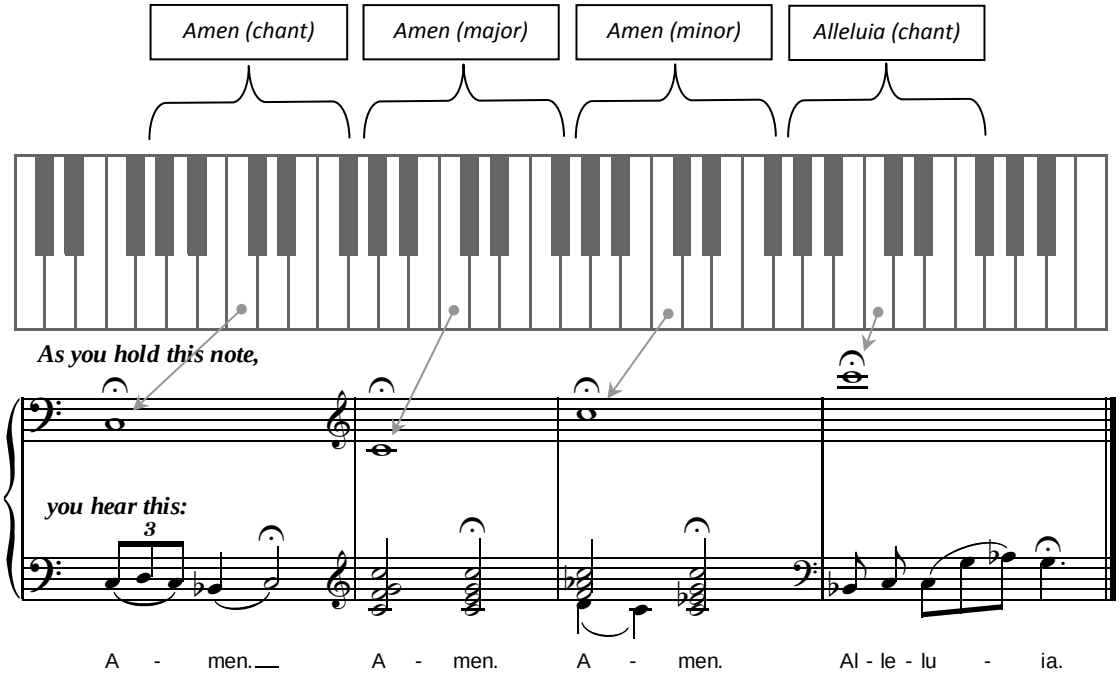
numeral) designating the unison and céleste stops are paired and are activated at the same time. Examples of céleste stops include:

Flûte Céleste II	Unda Maris II	Vox Céleste	Dulciana Céleste II
Erzähler Céleste II	Gambe Céleste II	Schwebung	Dulcett III
Viole Céleste II	Principal Céleste II	Violoncello Céleste	Muted Viols II

! *TRY THIS: Listen to each stop on your organ individually. Hold a chord or a key and turn on and off each stop, one by one. Listen for its character (identify to which family it belongs); listen for its strength (loud/soft); listen for its pitch. Most importantly, learn and remember which stops are the softest and the loudest.*

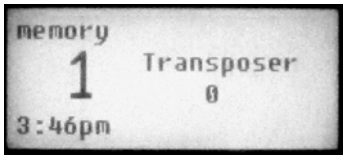
- ***The "Amens/Alleluias" stop***

Depending on model, your Rodgers organ may contain a very unique stop called ***Amens/Alleluias***. This stop is quite different from a regular organ stop. Unlike a pipe organ stop where all 61 keys play the same sound at a different pitch, this stop is comprised of four groups of recordings of a choir singing Amen or Alleluia chants. As a key is pressed, the choir is heard. This stop may be most useful for meditative improvisations. The improvisation could be as simple and elegant as playing middle C on the Chimes, then playing one of the Amen recordings (by depressing a C key). Or, the stop could be used more extensively in a more elaborate improvisation. The chart below shows the four groups of Amen or Alleluia recordings. If you play the "C" key as shown in the chart, you will hear the choir singing the Amen or Alleluia as shown in the bottom music staff. Each recording is grouped in a range of 12 notes, from G to F#. The Amen or Alleluia chant is heard in the corresponding key of the note you depress. Hold the note down until the sound finishes. You may be tempted to move your fingers to a different note as you hear changes in notes or harmonies on the recording. However, keep your finger depressed on that key to the end of the sound. Play only one key at a time.



APPENDIX B – MENUS IN THE DISPLAY WINDOW

- Depending on organ model, the console display window may appear as:



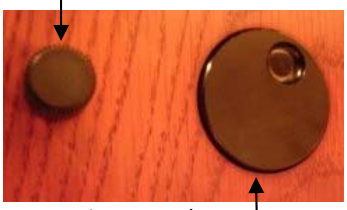
Masterpiece Organ series display

Allegiant Organ series display

- Here's how to adjust settings using the menus:

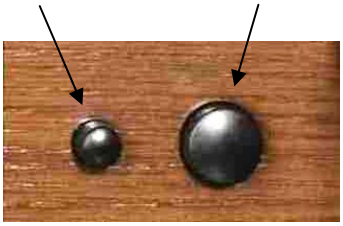
1. Press and release the **QUICK MENU** thumb piston to access a menu or sub-menu. *(Menus are listed on the next page.)*
2. Turn the **Select Knob** to select a menu item.
3. Press and release the **QUICK MENU** thumb piston to enter the item.
4. Rotate the **Alpha Dial** to change the item's setting.

Select Knob – (the smaller knob) selects (highlights) a menu item


Masterpiece consoles

Alpha Dial – (the larger dial) changes the selected item's value

On Allegiant models, the **Select Knob** and **Alpha Dial** appear as:


Allegiant consoles

Note: to return to the previous menu, press and release **0** (Cancel).
To exit the menus and return to the **Transposer 0** screen, press **0** repeatedly.

The ▸ symbol denotes that pressing the QUICK MENU thumb piston will navigate to a sub-menu.

USB Memory ▸

This menu appears only if your USB memory drive is inserted.

Menu item	Value	Explanation
Folder	a-z	Use Alpha Dial to select Folder a-z
Folder empty		No memory levels have been saved to the USB drive
M:	1-100	This indicates how many memory levels have been saved on the active folder
T1 T2 SC AC		This indicates if Tutti 1, Tutti2, Standard Crescendo, or Alternate Crescendo settings have been saved to the active folder.

Record / Play ▸

Record a song, play back a song, save, name, rename, delete, and metronome functions. Detailed information is found in the Advanced Guide.

Menu item	Value		Explanation
Record ▸	**o**: Proceed		Press the Record thumb piston to proceed. *(Refer to AG.)*
	0: exit		Press the Cancel piston to exit the recording function.
Play ▸	No songs available		The organ's internal memory has no available song, and/or the USB drive is not inserted or it contains no songs.
	[Song name]		Displays song names saved to your USB device. Select songs via rotating the Alpha Dial. Press to play (or pause) the song. Press to stop the song.
Metronome ▸	Setting	Off, on, rec	Use the Alpha Dial to select whether the metronome is heard all the time, only while recording, or off.
	Tempo	10-500	Use the Alpha Dial to select your desired tempo
	Meter	2/2, 0/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 3/8, 6/8, 9/8, 12/8	Use the Alpha Dial to select your desired meter
Rename ▸	*(USB drive must be inserted)*		Select file to rename; rename using the Alpha Dial to select characters and the Select Knob to advance the cursor to the next position.
(depending on model) Chain Play ▸	*(If USB is not inserted):* No files for playing. Canceling player. *(If USB is inserted):* Song name is displayed.		Rotate the Select knob to highlight the song name. Rotate the Alpha Dial to choose the desired song. Press to play. Continuous play of all song files resident on the USB memory until or is pressed, or the organ is powered off. Song files will play in alphabetical order beginning with the selected song.
Move to trash ▸	*(USB drive must be inserted)*		Select file to move to the trash of the USB drive.
Recover trash ▸	*(USB drive must be inserted)*		Select the file to recover from the USB drive's trash.
Empty trash ▸	*(USB drive must be inserted)*		Empty the trash of the USB drive.

MIDI Couplers ▸

- Select and adjust sounds available from the "A" and "B" controls.
- Depending on model, the organ may have a library of ORCH internal sounds available
- MIDI sounds are available only if an external sound module is connected to the organ, i.e. the Rodgers MX-200.

Menu item	Value
Coupler ▸	GTA, GTB, SWA, SWB, CHA, CHB, PDA, PDB, SO

- This menu also appears if you hold SET and press one of the MIDI A/B pistons (or an ORCH/MIDI A/B tab):

Menu item	Value	Explanation	
Tone ▸	[Sound name]	Select by sound name	
	PGM	Program (Off, 1 ↔ 128)	
	MSB	Most Significant Byte (Off, 0 ↔ 127)	
	LSB	Least Significant Byte (Off, 0 ↔ 127)	
Channel ▸	1 ↔ 16	MIDI channel	Ch 1: GT A *(Ch 1 is standard but channels 1-16 can be selected on GT A only)* Ch 2: SW A Ch 3: PD A Ch 4: CH A Ch 5: GT B Ch 6: SW B Ch 7: PD B Ch 8: CH B Ch 9: SO
Octave ▸	DN2, DN1, NORM, UP1, UP2	Select the octave shift of the sound	
Velocity ▸ *(only for orchestral sounds, not organ sounds)*	Expr	The expression shoe's position will determine the velocity setting	
	Kbd	The keyboard's velocity will be determined by the force of the finger on the key	
	1 ↔ 127	The specified value will determine the velocity	
Pan ▸	-64 ↔ +63	Determines the sound's stereo balance: -64 is extremely Left, +63 is extremely Right, 0 is center.	
Foot Switch ▸	Off, Sust, Sost, Soft	Select the value for the Foot Switch located on the left side of the left-most expression shoe	
Reverb ▸	0 ↔ 127	Select the reverb depth for the sound	
Chorus ▸	0 ↔ 127	Select the chorusing (detuning) for the sound	
Expression ▸	Vol, Exp, Off	Select the loudness of the sound, expressive by the division's expression shoe. The setting of "Off" will make the sound a fixed volume (usually loud!) unexpressive.	
Volume ▸	0 ↔ 127	Select the volume of the sound	
Tone Names ▸	SC8820, PR300, MX200, GM, None	Select the tone name library of the MIDI sound module	

MIDI Settings ▸

Global MIDI settings which affect the entire instrument.

Menu item	Value		Explanation
Multitrack ▸	On, Off *(Default setting is Off.)*		For advanced MIDI users, this allows the creation of a "multitrack" or layered sequence using an external MIDI sequencer and sound module. It optimizes the console for layering of MIDI instruments – no organ stop or piston data is recorded. The transmission of note and volume data on all Master Channels is disabled. MIDI Update is turned off. MIDI couplers do not send program changes when there is a MIDI Start command.
Master Channel ▸	Pedal Great Swell Choir Solo	Off Send Recv Send/Recv	(This menu appears only when Multitrack is Off.) This allows the organ stop data and from the selected divisions and note data played from the keyboards to be sent and/or received to/from the sequencer. Great Master Channel = 12 Swell Master Channel = 13 Pedal Master Channel = 14 Choir Master Channel = 15 Solo Master Channel = 16
Registrations ▸	Send Recv	None Stops Pistons Stops/Pistons	System exclusive MIDI data sent/received to/from the device connected to the console's SEQ IN and SEQ OUT MIDI ports: an external sequencer, or a separate Rodgers organ or a remote MIDI keyboard. If "Pistons" is selected, Program Changes are transmitted to communicate which pistons are engaged, not the status of individual stops and couplers. This is often useful when controlling the organ from a remote MIDI keyboard or another Rodgers organ. Caution: if "Stops/Pistons" is selected for both "Send" and "Recv", confusing data messages may result in undesirable organ registrations. Default selections are Send: Stops, Recv: Stops/Pistons.
Bank Select ▸	Send program change	Only / and mem. level	Select "and mem. Level" if (a) you create a sequence in which you change Memory Levels during the sequence or (b) you have another Rodgers organ or remote keyboard connected AND your "Send" menu above is set to "Pistons;" the Memory Level number will be sent.
	Receive program change	Only / and mem. level	Select "and mem. Level" if (a) you play back a sequence in which you changed Memory Levels during the sequence or (b) you have another Rodgers organ or remote keyboard connected AND your "Recv" menu above is set to "Pistons;" the Memory Level number will be received.
Seq Update ▸	On, Off *(Default setting is On.)*		For advanced MIDI users, when set to "Off" the organ does not respond to Start, Stop and Continue messages.
Local ▸	On, Off *(Default setting is On.)*		For advanced MIDI users, when set to "Off" the stops and keying data are disconnected from the internal ("Local") sounds of the organ. The organ still transmits MIDI data which can be sequenced or used to control a separate Rodgers organ. This feature can be used to silence the Master console when one Rodgers organ controls another Rodgers console.
Kbd Velocity ▸	Light, Normal, Heavy		For MIDI sounds affected by velocity sensitivity, this determines the keyboard touch sensitivity of all manuals – how much pressure is needed to achieve a high velocity value. To save this value, hold SET and press 0 (Cancel) momentarily, then release both. A "MIDI Save" message will appear in the display.
Device ID ▸	1 ↔ 32		Default is 17. In most cases this should not be changed. When multiple consoles are controlled via MIDI, each can use a different ID number, thereby allowing independent control of each console's registration. *Note: the device ID reverts to 17 when the organ is powered off.*
Tone Names ▸	SC8820, PR300, MX200, GM, None		Select the tone name library of the MIDI sound module
	Per coupler, all couplers		Affects only the active A or B MIDI coupler or all A/B couplers
Metronome ▸	Setting	Off, on, rec	Use the Alpha Dial to select whether the metronome is heard all the time, only while recording, or off.
	Tempo	10-500	Use the Alpha Dial to select your desired tempo
	Meter	2/2, 0/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 3/8, 6/8, 9/8, 12/8 Use the Alpha Dial to select your desired meter	

Audio Control ▸

Normally you do not need to make any changes to these audio menus.

Menu item					Value		Explanation
Master Volume ▸					Off, -31.25 ↔ +6.25		Change the volume of the entire organ. *Caution: this value is set by your Rodgers technician. Changing this value to a higher number may result in distortion. Note: if the console has controls engraved MAIN OFF, ANT ON, ALT AUDIO A, or ALT AUDIO B and they are active (illuminated), the Master Volume setting may change per active control.*
Rotate the Select Knob	Aux Inputs ▸	Main Volume			Off, -31.25 ↔ +6.25		Changes the main volume of the device connected to the Aux Inputs of the console. *Caution: this value is set by your Rodgers technician. Changing this value to a higher number may result in distortion.*
		Main Balance			-10 ↔ +10		Determines the stereo balance. -10 is extremely left, 0 is center, +10 is extremely right.
		Ant Volume			Off, -31.25 ↔ +6.25		If Antiphonal speakers are installed, this changes the antiphonal volume of the device connected to the Aux Inputs of the console. *Caution: this value is set by your Rodgers technician. Changing this value to a higher number may result in distortion.*
		Ant Balance			-10 ↔ +10		Determines the stereo balance. -10 is extremely left, 0 is center, +10 is extremely right.
		Treble			-14 ↔ +14		The treble EQ of the device connected to the Aux Inputs of the console.
		Bass			-14 ↔ +14		The treble EQ of the device connected to the Aux Inputs of the console.
		Amb Lvl			Off, -31.25 ↔ +6.25		Changes the Ambience Level (sensitivity to the organ's Room Modeling settings) of the device connected to the Aux Inputs of the console.
		Gain Boost			0 ↔ +18.5		Changes the Gain Boost of the device connected to the Aux Inputs of the console. *Caution: this value is set by your Rodgers technician. Changing this value to a higher number may result in distortion.*
		Send to	SW		Yes, No		Sends the audio of the Aux In device to the Swell speakers.*
			GT		Yes, No		Sends the audio of the Aux In device to the Great speakers.*
			CH		Yes, No		Sends the audio of the Aux In device to the Choir speakers.*
			SO		Yes, No		Sends the audio of the Aux In device to the Solo speakers, if installed.*
			ASN		Yes, No		Sends the audio of the Aux In device to the Assignable speakers, if installed.*
			ANT		Yes, No		Sends the audio of the Aux In device to the Antiphonal speakers, if installed.*
			AMB		Yes, No		Sends the audio of the Aux In device to the Ambient speakers, if installed.*
			RVB		Yes, No		Sends the audio of the Aux In device to the Room Modeling parameter.*
							** Note: if the console has controls engraved MAIN OFF, ANT ON, ALT AUDIO A, or ALT AUDIO B and they are active (illuminated), this setting may change per active control.*
	Line Out ▸	Gain Boost			0 ↔ +18.5		Affects the Line Out L/R audio signal
		Mode			Stereo, Mono		Affects the Line Out L/R audio signal

- If **headphones** are in use, the Audio Control menu appears as:

Menu item		**Value**		**Explanation**
Master Volume ▸		Off, -31.25 ↔ +6.25		Change the volume of the entire organ.
Rotate the Select Knob	Aux Inputs ▸	Main Volume	Off, -31.25 ↔ +6.25	The main volume of the device connected to the Aux Inputs of the console.
		Main Balance	-10 ↔ +10	The stereo balance of the device connected to the Aux Inputs of the console. -10 is extremely left, 0 is center, +10 is extremely right.
		Treble	-14 ↔ +14	The treble EQ of the device connected to the Aux Inputs of the console.
		Bass	-14 ↔ +14	The bass EQ of the device connected to the Aux Inputs of the console.
		Amb Lvl	Off, -31.25 ↔ +6.25	The ambience level (sensitivity to the organ's Room Modeling settings) of the device connected to the Aux Inputs of the console.
		Gain Boost	0 ↔ 18.5	The gain boost of the device connected to the Aux Inputs of the console.

- To save any headphone settings, hold SET and press 0 (Cancel) momentarily, then release both. An "Audio Save" message will appear in the display.

Pipe Modeling ▸

Settings that emulate pipe organ characteristics and temperaments.

Menu item	Value	Explanation
Temperament ▸	*Historical styles of music such as baroque can be played in the tunings that were used during that time. Temperament selections cannot be saved into a General or Divisional piston. At the conclusion of a performance, pressing 0 (Cancel) will not return the temperament to default. To save any temperament settings as power-on default, hold SET and press 0 (Cancel) momentarily, then release both. A "User Settings Saved" message will appear in the display.*	
	Equal	The modern standard which divides the octave into 12 equal intervals, allowing performance in all keys successfully. Unlimited modulation from key to key is possible.
	Mean-Tone	Each of the intervals of a fifth is slightly contracted to generate a major third. Major thirds and in-tune fifths are slightly narrow, and the differences between the major and minor seconds are smoothed out.
	Pythagorean	A system of tuning attributed to the philosopher Pythagoras, in which the fourth and fifth intervals are pure. Chords including the third will not sound smooth.
	Kirnberger	Johann Philipp Kirnberger was a composer and a pupil of Bach. His temperament favored pure fifths but performance was improved in many keys.
	Werckmeister I	Andreas Werckmeister further refined the Mean-Tone temperament.
	Werckmeister III	Four tones are practically tuned identically to Equal temperament (C, D#, F# and A).
	Young I	Young temperaments offer further refinements to the Mean-Tone model, except with slightly higher pitched sharps.
	Young II	
Wind Supply ▸	*A part of Dimensional Sound Modeling, Rodgers' exclusive Digital Dynamic Wind™ emulates the behavior of pipe organ wind regulating devices and the response of pipes to an unsteady wind supply. Each stop is programmed to respond to wind variations, just as in a pipe organ.*	
	Flexible	Varying degrees of "wind sag" or unsteadiness of the initial pitch. ** Allegiant models have all 5 values.*
	Weak*	
	Normal	
	Strong*	
	Fixed	
Shutters ▸	*The minimum volume of each division when its Expression Shoe is closed can be adjusted to suit specific needs or personal tastes. As the thickness of pipe organ shutters increase, the volume of the division decreases when the shutters (Expression Shoe) are closed.*	
	PD, GT, SW, CH, SO, Loud reeds (Chamades, Tuba, Festival Trumpet, etc)	pp, ppp, pppp, Unenclosed
Tremulants ▸	*Although the tremulants are carefully factory-set and adjusted when the organ is voiced, each may be modified for rate and depth by the organist to meet a particular musical need or to suit an individual taste.*	
	Depending on model: GT Main, GT Main II, GT Spare, GT Flute, GT Flute II SW Main, SW Main II, SW Vox, SW Tibia, SW Flute, SW Flute II CH Main, CH Main II, CH Tibia, CH Flute, CH Flute II SO Main, SO Main II, SO Tibia, SO Eng Horn, SO Flute, SO Flute II, GT ZIMB	Trem Rate: 0 ↔ 255 Trem Depth: 0 ↔ 255

Voice Palette ▸

- Selectable alternate voices greatly increase the tonal colors at your disposal.
- All Voice Palette stops are available for access.
- Stops with Voice Palette alternates (depending on model) are denoted with a dot ('•') engraved on the stop face for easy identification.
- Depending on model, two shortcuts are available to select a Voice Palette sound:
    1. Turn on the stop and the display immediately shows the active Voice Palette selection, or
    2. Hold SET and turn on the stop, then the display shows the active Voice Palette selection.

Menu item	Value	Explanation
Stop ▸	Select from list using the Alpha Dial.	The voice may be played as it is selected. The selection may be saved to a General or Divisional piston for easy recall. However, Voice Palette selections listed on a particular stop are not simultaneously available, i.e. if a stop may list "Diapason 8, Principal 8, Prinzipal 8, Montre 8," only one selection of the four is available at a time for that stop. Default Voice Palette selections are denoted with a '*' in the display. Voice Palette selections may be set as default while the Voice Palette menu appears in the display by holding SET and pressing 0 (Cancel) momentarily. A "User Settings Saved" message will appear in the display.

Room Modeling ▸

- A component of Dimensional Sound Modeling, Rodgers Sound Modeling™ system allows you to specify the acoustic you desire. Room Modeling uses leading-edge technology to go beyond three-dimensional sound and create a sense of distance, shape and ambience to the organ sound in the room.
- You can preview the changes by playing the organ while adjusting the setting.
- The default settings will return when the organ is powered on.
- For a church installation, it is best not to save a new default selection which was set by the Rodgers technician at installation.

Menu item	Value	Explanation
Room Size ▸	Room Stage Small Hall Medium Hall Small Church Medium Church Large Church Cathedral	The size of the Room appropriately affects the sound of the ambience.
Wall Type ▸	Drapery Carpet Acoustical Tile Wood Brick Plaster Concrete Marble	The Wall Type appropriately affects the sound of the ambience.
Ambience Level ▸	Off, -26.25 ↔ +6.25	The amount of acoustic treatment heard in the room. *Caution: dialing this to a high setting may cause distortion. Note: if the console has controls engraved MAIN OFF, ANT ON, ALT AUDIO A, or ALT AUDIO B and they are active (illuminated), this setting may change per active control.*

Crescendo Sequence ▸

- Depending on model, the organ may have one or two Crescendo sequences, set by the Rodgers factory or by a Rodgers technician at installation.
- Either or both Crescendo sequences may be customized (changed) to suit your needs for musical performance.
- The customized Crescendo sequence(s) will be saved to the internal memory of the organ unless your USB drive is inserted, then it will save to active memory folder on the USB drive.
- The Crescendo sequence(s) are automatically locked when you exit the Crescendo Sequence menu.
- The second Crescendo sequence is engaged and available for customization if the thumb piston engraved ALT CRESC *(or CRESC II or ORCH CRESC, depending on model)* is active (illuminated).

Menu item	Value		Explanation	
Crescendo Set ▸	Stage	1-63	The process to set a Crescendo sequence. Refer to AG (Advanced Guide).	
Lock Sequence ▸	Locked, Unlocked		Standard or Alternate Crescendo	
	Delete ▸		Perform delete [no, yes]	Push SET to delete. Reverts to factory setting.

Tutti Lock ▸

- Depending on model, the organ may have one or two Tuttis *(may be engraved FULL ORGAN, or SFZ depending on model)*, set by the Rodgers factory or by a Rodgers technician at installation.
- Either or both Tuttis may be customized (changed) to suit your needs for musical performance.
- The customized Tutti(s) will be saved to the internal memory of the organ unless your USB drive is inserted (then it will save to active memory folder on the USB drive).
- The Tutti(s) are automatically locked when you exit the Tutti Lock menu.

Menu item	Value	Explanation	
Lock / Unlock ▸	Locked, Unlocked Tutti 1, 2, 3	Select which Tutti to lock/unlock	
	Delete ▸	Perform delete [no, yes]	Push SET to delete. Reverts to factory setting.

Console ▸

Access various console functions for adjustment.

Menu item	Value		Explanation
Lamp Level ▸	1 ↔ 16		A dimmer affecting the brightness of the music rack, pedal light, and (depending on model) stops and tabs, but not pistons.
Pedal to Great Piston Coupler ▸	Off, on		The value of "on" will couple the Great divisional pistons with the Pedal divisional pistons. This causes a Pedal divisional piston to activate when the same-numbered Great divisional piston is activated, and vice-versa.
Master Tuning ▸	Locked A = 440		Tuning is locked at standard concert pitch (A=440.0 Hz).
	Manual only		Tuning is manually adjusted via the Alpha Dial. External MIDI devices (i.e. MX-200) do not receive the tuning data messages.
	Adjustable		Tuning is adjusted via the Alpha Dial or automatically adjusted via the Automatic Pipe Tuner (if it is installed in a pipe interface). External MIDI devices (i.e. MX-200) receive the tuning data messages.
Blinds ▸	blind, operate, visible		This control affects the Tutti(s) and Crescendo sequence(s), when operated. "Blind" is a pipe-organ term that means the stops and couplers do not light up (or move, if the console has mechanical controls) when a Tutti or Crescendo is engaged. "Visible" means the appropriate controls will light up (on lighted consoles only) when a Tutti or Crescendo is engaged. "Operate" means the appropriate controls will physically move and turn on (on moving drawknob consoles) when a Tutti or Crescendo is engaged. The organist can then "operate" or manually turn off any of the controls which were engaged from the Tutti or Crescendo. *Caution: the "operate" mode will cause the currently active registration to immediately change to the registration of the Crescendo stages or the Tutti registration.*
Soloing Couplers ▸	Coupler	Bass, Mel SW, Mel CH, Mel SO	This programs the keyboard range of the coupler.
	Note	C13 ↔ C49	
Set Clock ▸	Hour : Minute : Second : am/pm		Sets the clock time.
	Year Month Day		Sets the date.
Time Zone ▸	Country		Sets the appropriate time zone for the locale. The time will automatically change at the seasonal shift to Standard Time or Daylight Savings Time.
	City		
Set Contrast ▸	0 ↔ 31		Adjusts the contrast level of the display window.
(This appears if USB is inserted): External Storage ▸	[name of folder] Trash ▸		Follow prompts in display window
	All trash ▸		
	Erase other ▸		
	Format (all) ▸		

Memory Banks ▸	*(This appears if USB is not inserted):*		
	1 (folder internal) unlocked SET Memory to Seq	Rotate the Alpha Dial to select the desired memory level. Rotate the Select Knob clockwise to select [unlocked]. Rotate the Alpha Dial to change the value to [locked]. Press SET to send this Memory Bank data to an external sequencer connected to the organ.	
	Copy ▸	From 1 to **0** (Folder int.) (int.) Press SET+0 to copy	Rotate Alpha Dial to select memory level.
	Restore ▸	**1** Restore memory? **No** SET to Restore.	Rotate Alpha Dial to select memory level. Rotate Select Knob to highlight [No]. Rotate Alpha Dial to change value to [Yes]
	(This appears if USB is inserted):		
	1 (folder a) unlocked SET Memory to Seq	The currently active folder on the USB memory is shown. Rotate the Alpha Dial to select the desired memory level. Rotate the Select Knob clockwise to select [unlocked]. Rotate the Alpha Dial to change the value to [locked]. Press SET to send this Memory Bank data to an external sequencer connected to the organ.	
	Copy ▸	From 1 to **0** (Folder A) (int.) Press SET+0 to copy	Rotate Alpha Dial to select memory level.
	Delete ▸	**1** Delete memory? **No** SET to Delete.	Rotate Alpha Dial to select memory level. Rotate Select Knob to highlight [No]. Rotate Alpha Dial to change value to [Yes]

MIDI Demo ▸

This accesses the built-in demo songs, depending on model. A shortcut to this menu is to hold 0 (Cancel) and press QUICK MENU, then release both pistons.

[song name] SET to load SET: start or pause 0: stop or end	Rotate the Select Knob to access these menus:	Volume	Changes the volume for this demo song
		Tempo	Changes the tempo of this demo song
		Room Size	Changes the Ambience parameter for this demo song
		Wall Type	
		Ambience Level	

APPENDIX C – ABOUT THE PERFORMANCE TOUCH KEYBOARDS

For generations, organ key tops were made from the best materials – ivory (for white keys) and ebony (for black keys). The Performance Touch keyboards use the latest technologies to reproduce the touch and feel of these materials.

● Surfaces incorporate stripes of moisture-absorbing material for improved touch and playability.

● Keys feature a subtle gloss and understated coloring, enhancing the look and elegance.

● White keys are finished with a slight yellowish tinge for the look of real ivory.

Note: — To Ensure Usage in Optimal Conditions —

Handling…

● Do not write on the keyboard with any pen or other implement, and do not stamp or place any marking on the instrument. Ink will seep into the surface lines and become unremovable.

● Do not affix stickers on the keyboard. You may be unable to remove stickers that use strong adhesives, and the adhesive may cause discoloration.

Care and Maintenance…

Please note the following points. Failure to do so may result in scratches on the surface finish, damaged gloss, or other discoloration or deformation.

● Gently wipe dirt and grime with soft cloth; do not rub the surfaces forcefully.

● To remove more serious grime, use a commercial keyboard cleaner not containing abrasives.

● Do not use benzene, paint thinner, or alcohol on the keys.

LIMITED WARRANTY

Online warranty registration is available at www.rodgersinstruments.com/warranty

Rodgers Instruments Corporation Musical Instrument, Speaker and Amplifier

Parts Warranty

Rodgers Instruments Corporation warrants only to the original Purchaser of this product that all the parts contained in this product will be free from defects in materials and/or workmanship for a period of ten (10) years from the date of purchase. Any repaired or replaced parts in your product will be warranted for the unexpired portion of this parts warranty. All transportation and freight charges shall be paid by Purchaser. Rodgers Instruments Corporation is not responsible for any labor for this product.

Conditions, Limitations and Restrictions of this Warranty

The Warranty for this product does not apply to the following:

A. Any product that was not purchased directly from an Authorized Rodgers Dealer;

B. Any defects or damage that occurred as a result of abuse or misuse, neglect or abnormal service or handling;

C. Any defects or damage that was caused by installation, repairs or service, including the use of improper parts, provided or attempted by anyone who is not authorized by Rodgers Instruments Corporation;

D. Any defects or damage that may have been caused, either directly or indirectly, by the use of another product;

E. Any defects or damage that occurred because the product has been altered or modified in any way;

F. Any defects or damages which may have been caused by an Act of God, such as fire, flood, earthquake, lightning, rain, wind, hurricane, etc., which are beyond the control of Rodgers Instruments Corporation;

G. Any defects or damages which may have occurred by ordinary wear and tear;

H. Any and all accessories, peripheral products or other equipment.

I. Any defects or damage that resulted from commercial use of the product.

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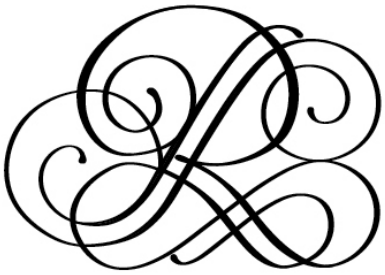

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